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## BOOK REVIEWS

*Bojagic Alile's Gluck und Grab, zwei moslemische Guslarenlieder von Dr Friedrich S. Krauss, in Wien, Herrn Dr Alfred Wiedemann gewidmet (Separat-Abdruck aus "Internationales Archiv für Ethnographie," Bd. ix, 1896). Leiden, E. J. Brill, 1896. 41 pp., 4°.*

We have here one of the latest contributions from Dr Krauss, the distinguished ethnologist who has done so much to elucidate the interesting folklore and epic poetry of the southern Slavs. The work consists of two guslar songs—long heroic ballads sung to the accompaniment of the *gusla*, a peculiar instrument, half guitar, half violin. Like most of their kind, they deal with the long struggle between the Turk and the Christian, between European civilization and Asiatic barbarism, along the borderland of the Danube. The character of the struggle has ever been the same down to the present year of grace—wholesale pillage, murder, and massacre by the invading Turk, with as savage reprisal by the Christian whenever opportunity offered, and crowded thick with heroic deeds that rival those of Chevy Chase or the Black Douglas.

The two songs here given belong to the period of the beginning of the seventeenth century, the time when our own John Smith was cutting off the heads of Turkish champions in single combat in Hungary, while in every church throughout Christendom the prayer went up daily, "Lord, deliver us from the Turk." Unlike most of the guslar songs, these two ring the praises of Moslem heroes, being the production of that portion of the Slavic population which had been completely Moslemized by long years of Turkish rule.

In "Alile's Bridal March" a young Turkish chieftain, hearing of the beauty of Helen, the daughter of the commander of Karlstadt, a Croatian border town "manured knee-deep with human blood," collects a band of retainers and sets out to win her by fair means or force, as need may be. In spite of watchful guards, he finds means to enter the tower of the maiden, who falls in love with him at first sight, and by the connivance of the girl's mother, after one short day of happiness, they concert plans for flight across the border. Dreading the wrathful pursuit of

her father and his men, the young bride advises escape by night, but the lover rejects the proposition as cowardly—

“Not so, my Helen, O my dearest maiden,  
’Tis not by stealth that I would bear you with me,  
Rather by day and under the warm sunshine,  
So may you know your Alil is a hero.”

They pass the guards, whose curiosity Alile stifles by a liberal distribution of gold, but have hardly rejoined their band, concealed in waiting outside, when they hear the boom of the alarm cannon upon the city walls and see the pursuing horsemen swarming through the gate. As the Croats come nearer, Alile’s men urge him to abandon the girl that they may save themselves, but he refuses with scorn. They are overtaken in the mountains and a desperate hand-to-hand struggle ensues. Victory inclines to the Christians until just at the decisive moment a rescuing party of Moslems arrives and drives back the pursuers. But it is all too late, for Alile has fallen, bleeding from seven wounds. As his eyes fix in death Helen kneels by his side, and, declaring that she cannot go back to her father and will not live among the Turks without Alile, she draws a dagger and stabs herself to the heart and falls dead across the body of her lover.

“Halile’s Grave” tells of a slain Moslem chieftain whose eternal sleep is troubled by his victorious Christian enemy, who comes constantly to exult over the grave and upbraid the corpse below. A cuckoo, the messenger from the shadow-land, brings the news to the dead man’s comrade, who goes into the far mountains and watching by the lonely mound through a stormy winter night, surprises the revengeful enemy, and, after a stoutly contested combat with sword and spear, overpowers and slays him by the aid of a vila or protecting spirit of the forest.

The poems are given in the Croatian or Slavonian original, with a German metrical translation, and an extended introduction and notes containing much valuable information on the history, customs, and folklore of the region.

JAMES MOONEY.

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THE BURMAN, HIS LIFE AND NOTIONS, by Shway Yoe (Macmillan & Co., 1896), is the second edition of a work originally issued in 1882. The compliment of a second edition is fully

deserved, and small wonder, for the book is the product of the knowledge of the native, systematized by a European training and illumined at times by a quaint humor which seems to be the product of the contact of the two civilizations. Of the contents of the book it is impossible to speak. The life of the Burman, with everything that the word implies, is really told. No custom or detail is considered too trivial or escapes observation. As a result we have a mine of information for the folklorist, the student of institutions, of religious ceremonies—indeed, of the entire field of anthropology.

CYRUS ADLER.

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*Folk-lore, von Karl Knortz (Evansville, Indiana). Mit dem Anhang Amerikanische Kinderreime, Dresden, 1896. 8vo, 87 pp.*

This essay on some points in folklore is an extension of a lecture delivered by Mr Knortz in the high school at Evansville, Indiana. It is divided into three chapters and followed by an appendix containing 100 children's rhymes. The author gives some examples of folklore from different parts of the world and points out the rich opportunities of collecting folklore in the United States, owing to the large number of races and nationalities residing there. He names especially the "negroes, voodoo, and creoles." He finds America and the English language singularly poor in lullabies; he says the following is believed to be the first of American origin:

"Rock-a-by baby upon the tree top,  
When the wind blows the cradle will rock;  
When the bough breaks the cradle will fall,  
Down comes the baby, cradle, and all."

When the first pilgrims landed in New England they saw Indian squaws hang their papposes to boughs of trees moved by the wind, and a young English woman, struck by this, composed the verses just cited.

The author narrates the history of Mrs Elizabeth Goose, of Boston, whose "Melodies," published in 1719, have formed for 175 years the delight of American children.

In the third chapter the author discusses the following superstition and shows other beliefs associated with saliva: "When one meets a white horse and spits into his own hand, he will